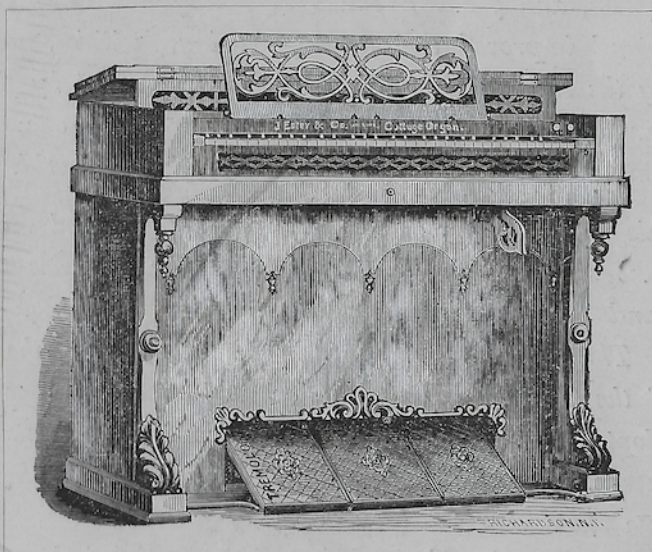


J. ESTEY & COMPANY,

MANUFACTURERS OF

Cottage Organs, Harmonic Organs,

**BOUDOIR ORGANS,
AND MELODEONS,**



Brattleboro, Vt.

WHOLESALE WAREROOMS, No. 417 BROOME STREET, NEW YORK.

No. 18 N. 7th Street, Philadelphia; No. 12 N. Charles Street, Baltimore;

No. 115 Randolph Street, Chicago.

NEW YORK:

L. H. BIGLOW & CO., PRINTERS AND STATIONERS, No. 13 WILLIAM STREET.

1867.

A CARD.

The undersigned respectfully invite attention to the peculiar merits of their instruments, as partially set forth in this circular. They have been before the public for more than twenty years, and from a small beginning have steadily increased and improved their manufacturing facilities, notwithstanding the entire destruction of the establishment by fire in 1857, and again in 1864, until they have now one of the most complete and extensive manufactories in the world.

This vast amount of patronage has been secured more by the actual merits of the instrument than by extensive advertising and the pretentious parade of their wares before the public. They have employed and retained, from the first, some of the finest mechanics and inventors of the age, and have adopted and patented more valuable improvements than any other establishment in the land. As the result, their instruments stand unrivaled by anything found in this country or in Europe, as is admitted by all impartial judges. The most eminent Pipe-Organ builders and performers—the last to discover excellence in reed tones—pronounce them vastly superior to all others.

Thanking their friends for their continued favors, they invite the severe scrutiny and candid criticism of all.


Respectfully,

JACOB ESTEY,
L. K. FULLER,
J. J. ESTEY.

J. ESTEY & CO.

J. ESTEY & COMPANY'S
ILLUSTRATED CATALOGUE

OF

ottage Organs,

Harmonic Organs, Pandoic Organs,

AND

MELODEONS.

WHOLESALE WAREROOMS:

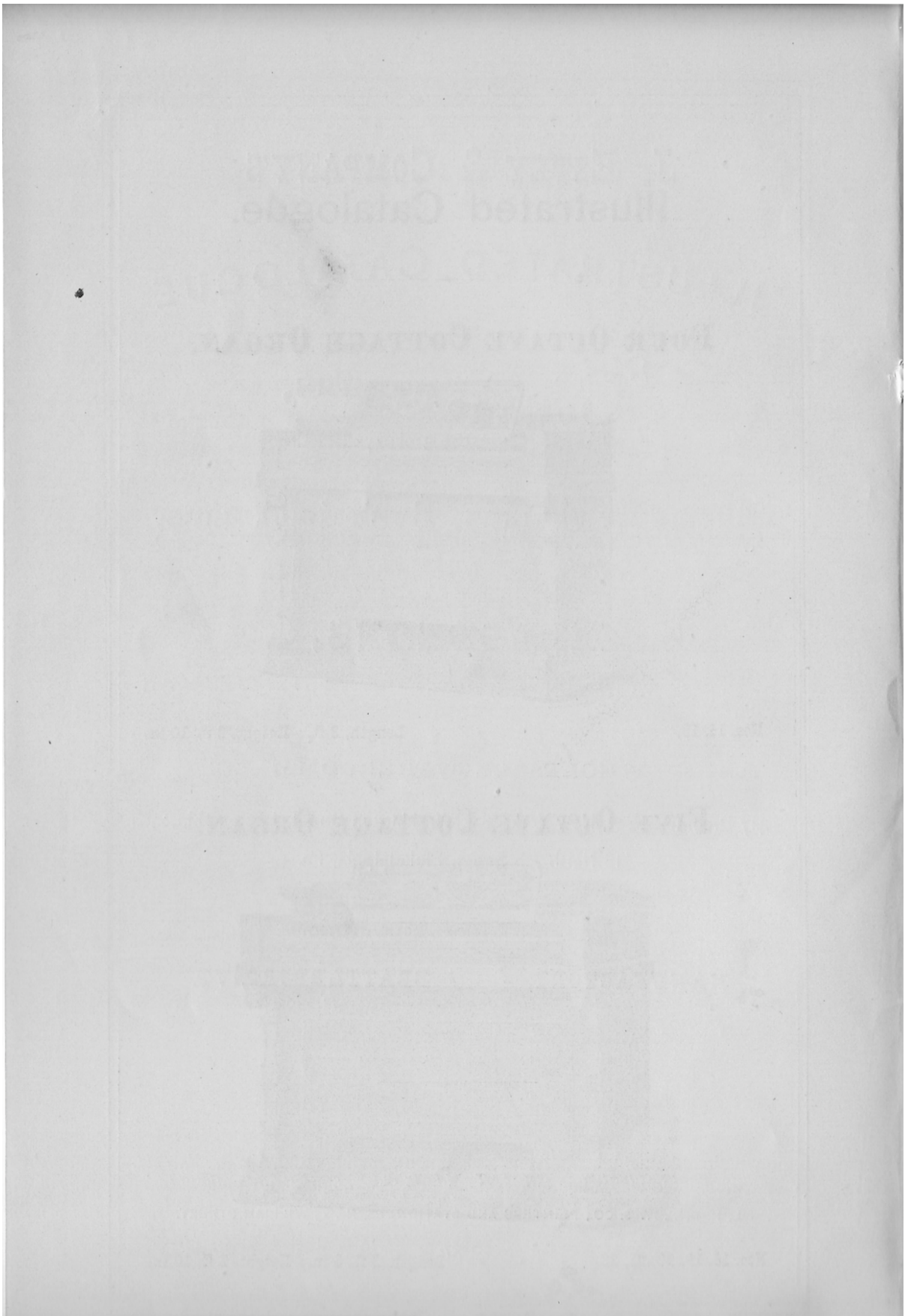
417 Broome Street, New York, 395 Washington Street, Boston, Mass.,
18 North 7th Street, Philadelphia, Pa.

MANUFACTORY, - - - BRATTLEBORO, VT.

NEW YORK:

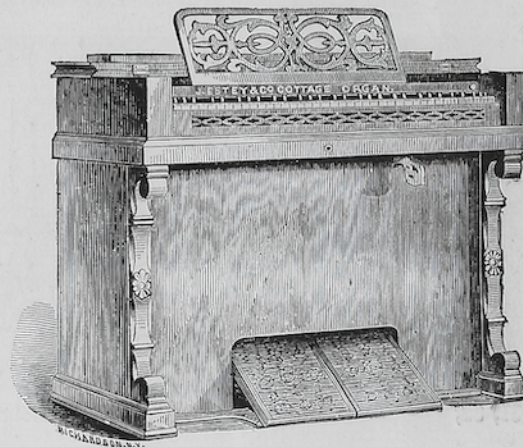
L. H. BIGLOW & CO., PRINTERS AND STATIONERS, No. 13 WILLIAM STREET.

1867.



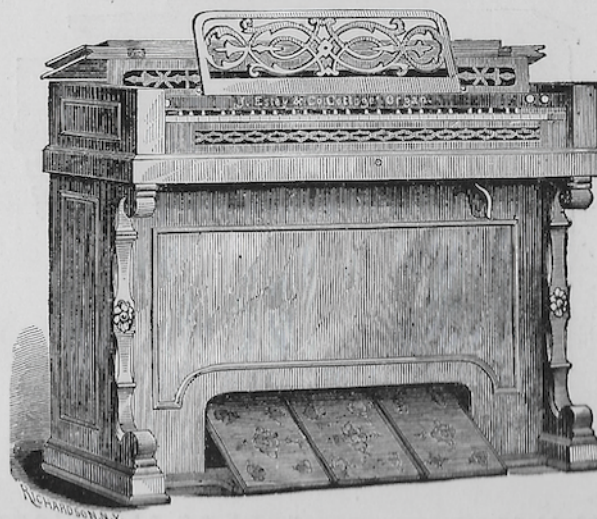
Illustrated Catalogue.

FOUR OCTAVE COTTAGE ORGAN.



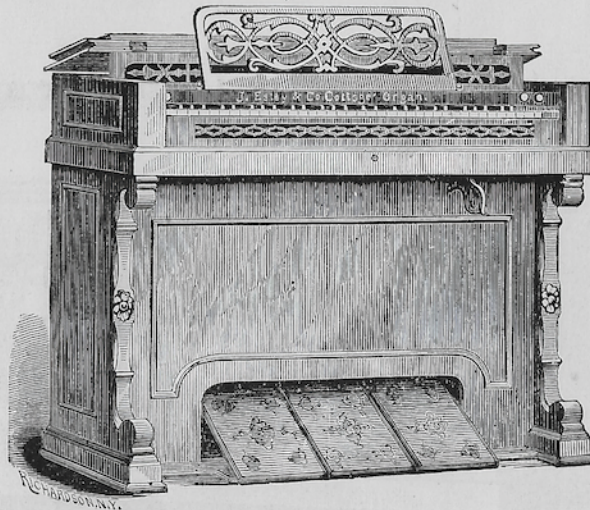
Nos. 14, 15, - - - - - Length, 3 ft.; Height, 2 ft. 10 in.

FIVE OCTAVE COTTAGE ORGAN.



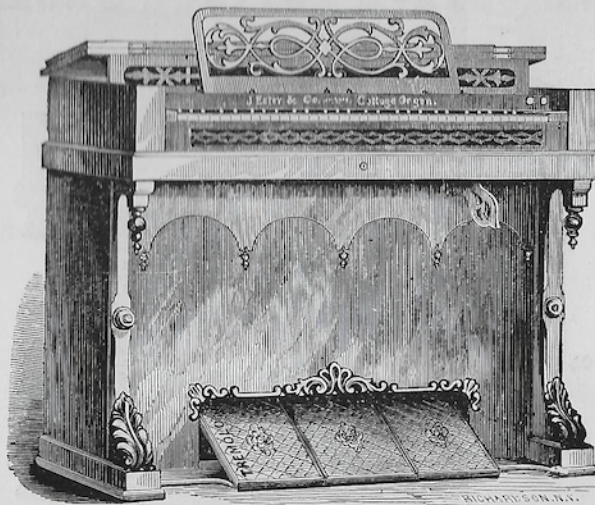
Nos. 16, 19, 20, 21, 22, - - - Length, 3 ft. 6 in.; Height, 2 ft. 10 in.

SIX OCTAVE COTTAGE ORGAN.



Nos. 28, 29, 30, 31, 32, - - - Length, 4 ft.; Height, 2 ft. 10 in.

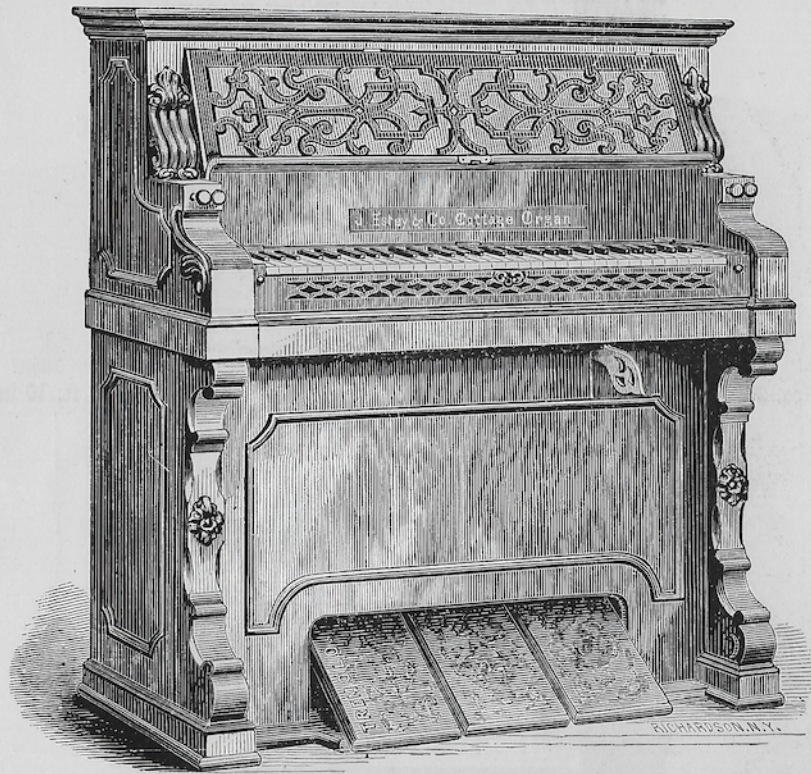
ROSEWOOD COTTAGE ORGAN.



Nos. 23, 24, 25, 26, 27, - - - Length, 3 ft. 6 in.; Height, 2 ft. 10 in.

THE BOUDOIR ORGAN,

With all our Patent Improvements.



No. 33, - - - - - Length, 3 ft. 8 in. Height, 3 ft. 11 in.

The Most Complete and Elegant Instrument in Use.

BEAUTIFULLY FINISHED IN BLACK WALNUT.

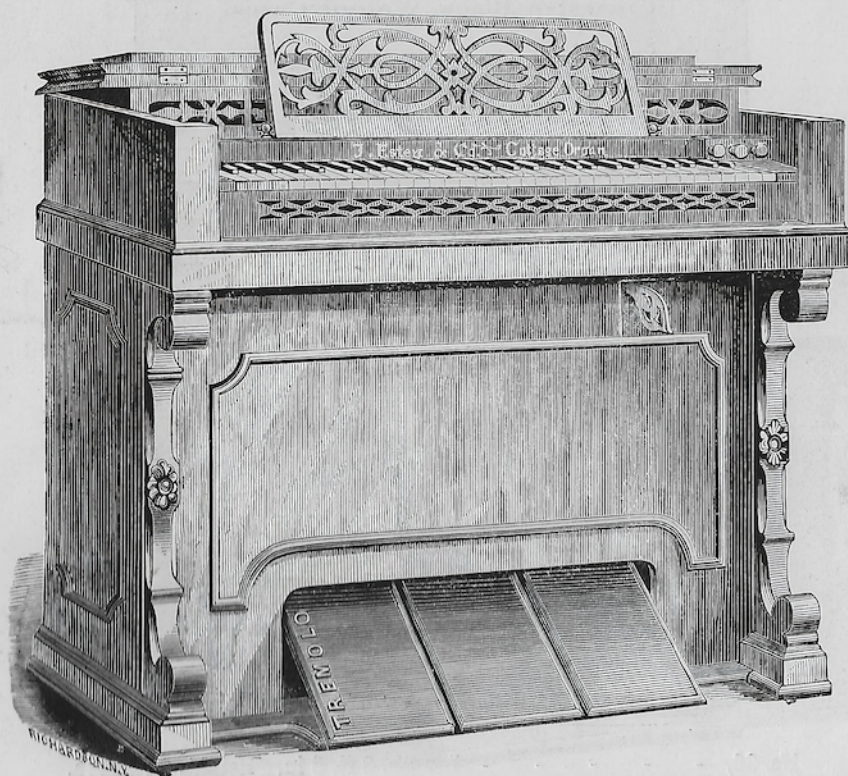
DESIGNED FOR THE PARLOR OR DRAWING ROOM.

HARMONIC ORGAN,

FOR

Parlors, Lecture Rooms, Sunday Schools & Churches,

BEAUTIFULLY FINISHED IN BLACK WALNUT.



Nos. 34 and 35. - - Length, 4 ft. 3 in.; Height, 3 ft. 10 in.

Has a Powerful Sub Bass, with Independent Reeds,

HARMONIC ATTACHMENT AND VOX HUMANA TREMOLO,

And has GREAT POWER, being nearly equal to a PIPE ORGAN of THREE

TIMES ITS COST.

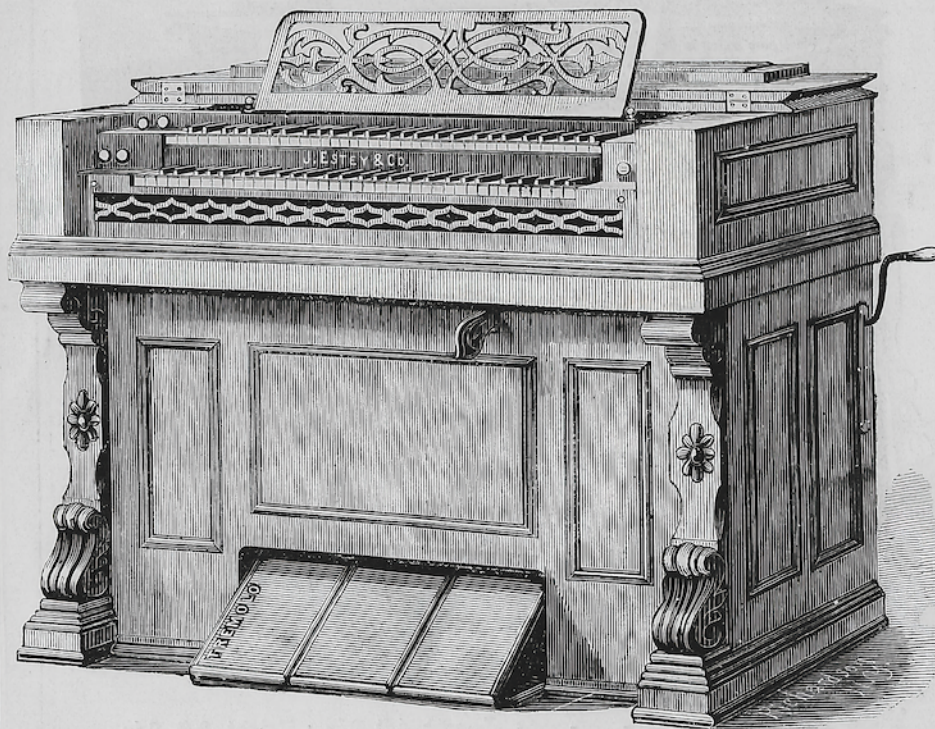
J. ESTEY & CO'S COTTAGE ORGANS.

7

THE
DOUBLE BANK HARMONIC ORGAN,

FOR
CHURCHES, LECTURE AND SOCIETY ROOMS, &c.

In massive Black Walnut Cases.



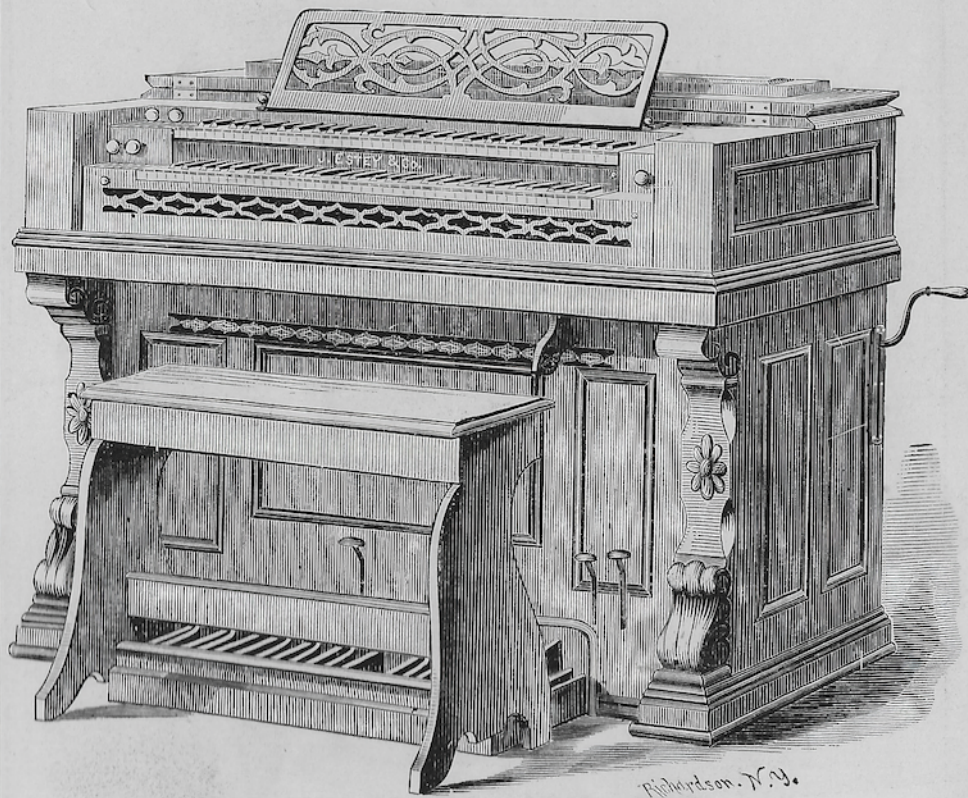
No. 36, - - - - - Length, 4 ft. 3 in.; Height, 3 ft. 2 in.

Five Sets of Reeds Eight Stops, viz: BOURDON, DIAPASON, PRINCIPAL BASS,
PRINCIPAL TREBLE, DULCIANA, SUB-BASS, COUPLER, VOX HUMANA.

The MANUAL SUB-BASS, an octave of the same size as the pedal reeds, has more power than was ever obtained on the manuals by any reed instrument maker in the world.

THE DOUBLE BANK HARMONIC ORGAN,

WITH AN OCTAVE AND A HALF OF PEDALS.



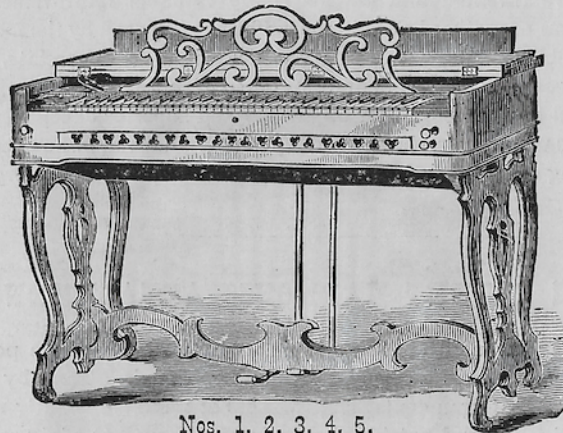
No. 37, - - - - Length, 4 ft. 3 in.; Height, 3 ft. 2 in.

This instrument differs from No. 36, only in having PEDALS instead of the MANUAL SUB-BASS.

It will be observed that we avoid the custom of many manufacturers of multiplying stops by dividing; every reed stop, with one exception, drawing a full set.

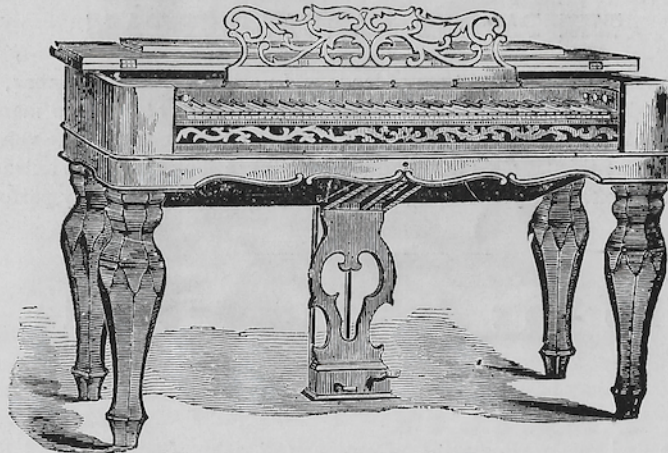
THE PERFECT MELODEON.

Portable Melodeon.



Nos. 1, 2, 3, 4, 5,

Piano Style.



Nos. 6, 7, 8, 10, 11, 12, 13.

Rosewood, Round Corners, Serpentine Mouldings.

THE ESTEY PERFECT MELODEONS

Are so well known, and their reputation so firmly established, that a minute description is unnecessary; they are finished in Walnut and Rosewood, and we spare no pains in making them PERFECT, as heretofore.

PATENTED IMPROVEMENTS.

That we have invented and adopted more valuable improvements in reed instruments than any other house in the world, is evidenced by the fact that other prominent establishments, after vainly endeavoring to depreciate, have been driven to the scarcely more honorable course of imitating them. But let it be well understood that the credit for originality and superior excellence belongs to THE ESTEY ORGAN; and purchasers should beware of dealers who offer a spurious article possessing only some of the general features of the genuine, original invention.

THE PATENT HARMONIC ATTACHMENT

Is an octave coupler used on a single manual, and doubles the power of the instrument without increasing its size or number of reeds. Thus, by the use of this improvement an Organ containing two sets of reeds is instantly made equivalent to one of four; and a tri-reed equals an instrument of six sets of reeds, making the MOST POWERFUL instrument of its size yet known in this country.

THE PATENT MANUAL SUB-BASS

Brings into use an independent set of large and powerful SUB-BASS REEDS, which are played with the ordinary keys and controlled by a stop. The manner in which this set of reeds is placed upon the air-chamber increases the volume of tone at least one-third. This new and valuable invention requires no extra room, and has all the effect of pedal bass, and can be used by any ordinary performer.

The Vox Humana Tremolo.

PATENTED JUNE 27, 1865.

This late and really wonderful invention, (so acknowledged by all leading artists), is to be found only in our instruments.

In attempting to describe the effect of this stop, we are at a loss for language; its beauties cannot be written, but must be heard to be appreciated. By this stop an ordinary performer can produce an effect which requires a lifetime of practice for an artist upon the violin.

It entirely changes the reed-tone, giving the sympathetic sweetness of the HUMAN VOICE, making it so melodious and pure that it never fails to enchant the appreciative listener.

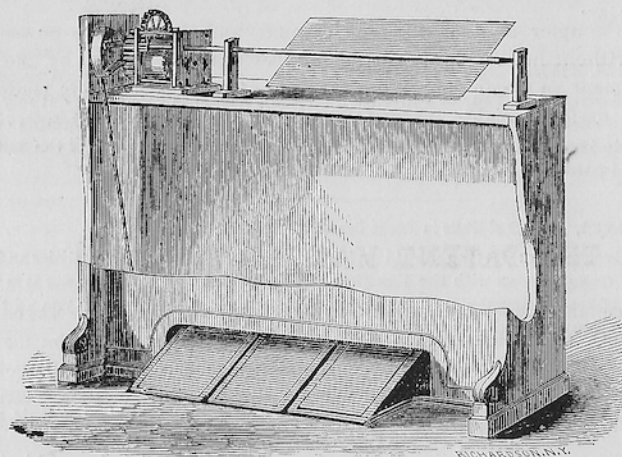
CONSTRUCTION

OF THE

VOX HUMANA TREMOLO ATTACHMENT.

Various attempts have been made in years past by organ makers to imitate the Tremolo of the human voice, resulting in nothing better than the common valve tremolo, which acts upon the wind before the tone is formed; thus producing a rigid, mechanical effect really distressing to cultivated ears. It occurred to the inventor of the new "Vox Humana" in using a fan, while listening to the music of an organ and choir, that the vibrations thus produced might be applied to an organ. Acting on this hint, months of careful experiment resulted in the FIRST AND ONLY MECHANICAL REPRODUCTION OF THE TREMOLO OF THE HUMAN VOICE ever given to the world.

The Tremolo is produced by means of a REVOLVING FAN placed just back of the swell, which imparts to the tone a charming wave-like effect hitherto unknown in instrumental music.



The control of this great discovery was at once secured by LETTERS PATENT, and two years' trial and the largely increasing demand for it attest the value of the invention and its appreciation by the public.

MANNER OF USING.—This Tremolo, unlike all others, is managed by the foot with an ordinary Pedal—the left one of the three—the other two being used as in all instruments of this kind. Whenever the player desires to use the Tremolo, draw the stop and change the left foot to the left or Tremolo Pedal, leaving the right foot to blow. With a few moments' practice, any person at all acquainted with the instrument can readily learn to use this most beautiful of all stops. It should be played mostly as a solo stop, with a light, short accompaniment with the left hand.

CAUTION TO PURCHASERS.—One of the results of the great success of the Vox Humana Tremolo is the introduction of various inventions, aiming to accomplish the same results by different means; they are, however, little better than failures, and purchasers are cautioned against receiving the statements of interested parties, who represent their so called Tremolos as the same or nearly the same in effect as ours. The genuine VOX HUMANA TREMOLO is found only in the ESTEY Organ, with three Pedals.

TESTIMONIALS.

THE FOLLOWING TESTIMONIALS FROM CELEBRATED ORGANISTS ARE AMONG HUNDREDS WE HAVE RECEIVED TESTIFYING TO THE SUPERIORITY OF OUR INSTRUMENTS WITH THEIR PECULIAR IMPROVEMENTS :

From WILLIAM A. KING, Organist of the Church of the Transfiguration, New York :

"GENTLEMEN : I have examined and tried your new COTTAGE ORGAN with unusual satisfaction. I think the smooth organ-like tone of the reeds vastly superior to anything of the kind I have ever played upon. I congratulate you also on the delicacy and extreme quickness of the touch, as well as the other improvements. The TREMOLO of your invention is, in my opinion, the CROWNING PERFECTION of that mechanical stop, and gave me complete satisfaction ; the effect is fascinating ; I could play on that one stop for hours without wearying."

From GEORGE W. MORGAN, Organist of Grace Church :

"GENTLEMEN : Your new invention for the Tremolo is something entirely new to me, and the effect produced is certainly the best I ever heard. It will form one of the most valuable inventions of the present day, and I shall certainly be one of the first to adopt it in any instrument I have command over."

From E. L. BAKER, Teacher of Music in Public Schools, Buffalo, N. Y. :

"GENTLEMEN : Having played and fully examined the extreme qualities and beauties of your COTTAGE ORGAN with the Vox Humana Tremolo, I am pleased to say it is the NE PLUS ULTRA of reed instruments. I am sure that its true merits will furnish you all that is satisfying in compliments and justice."

From GEORGE JARDINE, Organ Builder, New York :

"I recently had occasion to give my judgment officially on reed instruments, and am confirmed in the opinion then formed that ESTEY'S COTTAGE ORGANS are without a superior for 'exceedingly quick articulation and round tone'—the essential features in instruments of this class. I have also critically examined the new Vox Humana Tremolo, and am free to concede to it all the excellence claimed for it. In fact, it is the only Tremolo I have ever heard that is really worthy of the name."

From Rev. HERMAN C. RIGGS President of N. Y. M. A. :

"DEAR SIR : I am greatly pleased with the Vox Humana Tremolo of the ESTEY COTTAGE ORGAN, not only because of its novelty, but also and chiefly because of its perfectness. It is not merely the best that I have ever heard, but it is the ONLY mechanical reproduction of the tremolo of the human voice which has ever satisfied me. It deserves its name, and to say this sincerely, is to give it its highest commendation."

From C. & J. H. ODELL, Organ Builders, N. Y. :

"We accidentally saw one of your Organs in the St. Paul's M. E. Church, Peekskill, and its appearance induced us to try it. We were so much pleased with its touch and quality of tone that our former prejudices against such instruments completely gave way, and we have great pleasure in saying that they are the best reed instruments we have met with ; the Tremolo is certainly very ingenious and beautiful, and well adapted to instruments of its class."

From C. B. SEYMOUR, Musical Critic of the N. Y. Times :

"An invention so simple and perfect as the Vox Humana Tremolo invented by R. W. CARPENTER, must commend itself to every one's appreciation. That it adds to the quality, humanity and sensibility of the tone, no one can for a moment deny. More than this, it gives character to what, in inferior instruments, is seldom more than a level, dry monotony of scale. It is vocal, which is the highest praise that can be bestowed on any instrument."

From WILLIAM A. JOHNSON, Organ Builder, Westfield, Mass. :

"I am happy to express my conviction that no Tremolo has yet been invented that will in any degree compare with this for beauty of effect. In fact, it seems to me to be absolutely perfect, leaving nothing to be desired."

From Professor L. O. EMERSON, of Boston :

"It redeems reed instruments from harshness, and makes them more sympathetic and beautiful. Hereafter, with the addition of your valuable patent, I shall enjoy the music of the Reed Organ."

From the Rev. Bishop SIMPSON :

"I am much pleased with the musical instruments which I purchased of you. The COTTAGE ORGAN combines sweetness and power in an unusual degree, and is quite a favorite in our family circle. The Piano is also an excellent instrument, and fully sustains your recommendations."

From the Rev. DANIEL WISE, D. D. :

"The COTTAGE ORGAN which I purchased of you gives the highest possible satisfaction. Its tones are full and sweet, combining much of the power of the organ with a softness peculiarly its own."

From ALBERT WOOD, Organist, Pianist and Composer :

"This is the most remarkable musical idea ever conceived. It completely enchants the lover of sweet sounds, and may be justly ranked among the most remarkable of modern inventions"

From JOHN FARLEY, First Tenor, Church of St. Francis Xavier, West 16th Street, N. Y. :

"By the use of your Vox Humana Tremolo, the performer can give expression to the softest feeling of saddened pathos, or the strongest emotion of intense passion. I would not for myself, nor would I for another purchase an instrument without this great improvement"

From CHARLES FRADEL, the eminent Pianist and Composer ;

"Its beautiful effect cannot be written ; it must be heard to be appreciated. I am of the opinion that no person of taste will buy an instrument without this great improvement."

From JOSIAH N. KING, Organist, D. R. C., La Fayette Place, N. Y. :

"After a number of trials and a critical examination of your Patent, I believe it to be the most perfect Tremolo effect extant, far surpassing anything of the kind I ever heard."

From WM. W. TANNER, Esq., East Aocran, N. Y. :

"The instrument gives entire satisfaction. Yesterday we had it played by a first-rate organist, who pronounced it the best one he ever used or heard. The congregation was perfectly delighted. It is just the thing we wanted, and you have our thanks for sending us an instrument of such splendid tone. Any one hearing our organ once will buy no other."

From the METHODIST :

"The Cottage Organ, though not taking more room than the Harmonium, has a power, sweetness, and variety seldom equaled. For the parlor its sweetness is remarkable; for the church it has a power more organ-like than anything we have seen."

The following from the NEW YORK INDEPENDENT, October 11th, 1866 :

"NOTES AT THE FAIR OF THE NEW YORK STATE AGRICULTURAL SOCIETY.—Floral Hall and Domestic Hall never before appeared so much like an Eden of delight as when every standing was occupied by enraptured listeners, drinking in the Heaven-born music of ESTEY'S COTTAGE ORGANS, which received the Gold Medal. I never want to hear another piano, if I can hear such an ORGAN with the Vox Humana Tremolo Attachment, which consists of a revolving fan placed just back of the swell of the organ, and which is put in motion by a pedal. There is no use in attempting to describe this prize instrument. Language fails in adequacy to convey a fair idea of its perfectly enchanting power. It must be heard to be appreciated. I saw old iron-sided Ajaxes, at Saratoga, wiping the unbidden tears, because the entrancing music not only charmed the ear, but sank into the very fountains of life."

From the HOME JOURNAL :

"A NEW ORGAN OF SPEECH.—We all admire a grand Organ, (almost as much as we detest and abominate that peripatetic nuisance, a hand-organ,) but, then an Organ is so cumbersome and so costly—fit only for Churches and Boston Music Halls. Ah, no! we forget that modern contrivance, which comprises all the chief features of a Grand Organ, without any of its serious inconveniences—we mean that neat popular instrument, a Cottage Organ. Yet it is no simple thing, this Cottage Organ. It is the product of much mechanical skill and high musical thought, as is witnessed by its numerous varieties and styles, and by the constant improvements taking place in its construction. The ESTEY COTTAGE ORGAN is one of the *very best*. Its tones are rich, full and truly organ-like. The improvements combined in this instrument are many and peculiar. The Patent Harmonic Attachment, coupling the octaves, thus doubling the power without increasing its size. The Patent Manual Sub-Bass, bringing into use an independent set of large bass reeds, coupled to the manual and controlled by a stop; but above all the song, the voice given to this Organ by means of the Patent Vox Humana Tremolo. In this late improvement lies the great charm, the life, the soul of this Organ. An invention so simple and perfect must commend itself to all who delight in a 'concord of sweet sounds'. By its means the Organ can be made to sing—to all but speak. It is the only real tremolo in existence and more closely imitates the *human voice* than any invention yet discovered."

From the SPRINGFIELD REPUBLICAN :

"The Masons of this city have purchased, for the use of the different bodies that meet in Masonic Hall, a fine reed organ, from the manufactory of J. ESTEY & Co. A peculiar and admirable feature of this instrument is the Vox Humana Tremolo, recently invented and patented. Tremulants are usually in Pipe as well as Reed Organs, a clattering, superfluous, unmanageable nuisance; offensive to a correct taste and undesirable in every way. This one, however, is as beautiful as the others are worthless; being under perfect control as to rapidity, its delicate pulsations appeal to the listener, with a power and pathos impossible to resist."

From the NEW YORK EVENING EXPRESS :

"A COTTAGE ORGAN WITH A HUMAN VOICE.—We live in an age of music. In no period of the world's history has the 'melodious art' been more widely, perhaps more wisely, appreciated and studied than in our own time. The concert has become an institution, the opera has attained the position of an essential to civilization; we can boast of Rossini, and Auber, and Verdi as composers, and Listz, Gottschalk, Thalberg, Sanderson, Mills, Heller, and Morgan as instrumental performers, while every house in our midst has its 'piano,' and all our churches, and a goodly proportion of our private dwellings, also, are blest with that finest of musical instruments, *The Organ*. The only serious objections that have

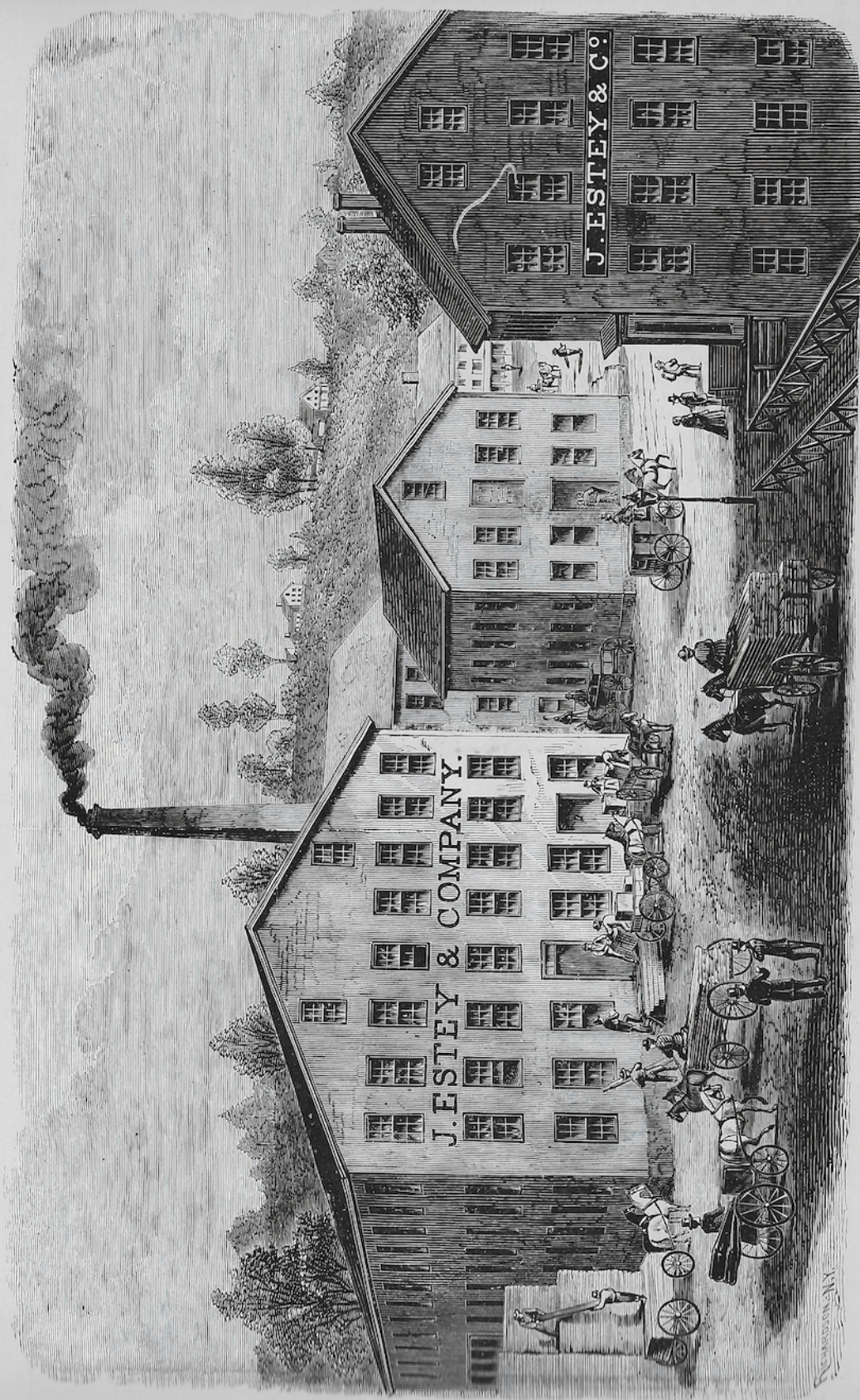
ever prevailed as to the general use of the Organ have been its size and its cost; but in the progress of recent improvements these objections have been altogether obviated. Under the names of Melodeons, Parlor Organs, Cabinet Organs, Cottage Organs, etc., the main musical features of the organ have combined with less than the average bulk and expense of a piano. In consequence 'Cottage Organs' are now, in musical circles, as it were 'the rage.' Among the most popular (and deservedly so) of Cottage Organs ranks the ESTEY ORGAN. This instrument is what it professes to be, an *organ*; it is *not* a bogus piano, nor a hybrid organ, nor an instrument which in trying to combine the excellencies of both, falls short of the chief merits of either; but is simply an organ, reduced in size, but equal in other respects to the best of its class. The Estey Cottage Organs are remarkable alike for the sweetness and power of their tone, while in point of clearness of sound they have no superiors. But their great especial feature is the new patented improvement known as the Vox Humana Tremolo. This is a simple fan-like arrangement, which is put in motion by a pedal, and which imparts to the music a tremolo admitting of all gradations of swell and tone, having in fact *almost the expression of the human voice*, and closely imitating it—being in short the best tremolo ever attached to a musical instrument.

From the COMMERCIAL ADVERTISER:

"One of the very best of its class, embracing the Cottage, Boudoir and Harmonic Organs, whether in the American or Foreign Musical Market, is the instrument known as the Estey Organ. It embraces many valuable improvements found in no others, but *the feature* of the Estey Organ is the recently patented Vox Humana Tremolo. This, like all other valuable inventions, is simple, consisting of a revolving fan, which, in motion, imparts to the tone a tremulous effect, closely imitating the human voice—more closely than any other invention yet known to the musical world. It changes the reed tone, giving much of the sympathetic effect of the human organ. It can be modified, increased or lowered at will, and affords really a magnificent tremolo."

STOPS.

Persons unacquainted with the mechanism of reed instruments, are frequently misled by the display of numerous stops; we beg therefore to inform them, that Stops are often introduced for a show, where they are not needed, or a set of reeds is divided so as to require two Stops where **ONE** is preferable. Thus, in our No. 19, we have one set of reeds always ready for use, and another under the control of a Stop. Other makers, with a similar double reed instrument, divide both sets, and thus encumber the performer with **FOUR** Stops, without adding at all to the power or excellence of the tone. They correspond in **APPEARANCE** to our very superior instrument No. 21, with the grand additions of the Sub-Bass and Harmonic Attachment, while in reality, they are simply double reed instruments, such as we sell for \$160.



REED AND CASE FACTORIES.—SOUTH MAIN STREET.

DESCRIPTIVE PRICE LIST

FOUR OCTAVE COTTAGE ORGAN, Black Walnut, Oil Finish.

No. 14.	Single Reed,	\$100
No. 15.	Double Reed, one Stop,	125

FIVE OCTAVE COTTAGE ORGAN, Black Walnut, Paneled Cases,

No. 16.	Single Reed,	130
No. 19.	Double Reed, one Stop,	160
No. 20.	" " Harmonic Attachment, two Stops,	180
No. 22.	" " Sub Bass, two Stops,	180
No. 21.	" " Harmonic Attachment and Manual Sub Bass, three Stops,	200

FIVE OCTAVE ROSEWOOD COTTAGE ORGAN, *Finely Polished.*

No. 24.	Single Reed,	150
No. 25.	Double Reed, one Stop,	180
No. 26.	“ “ Harmonic Attachment, two Stops,	200
No. 23.	“ “ Sub Bass, two Stops,	200
No. 27.	“ “ Harmonic Attachment and Manual Sub Bass, three Stops,	220

SIX OCTAVE COTTAGE ORGAN, Black Walnut, Paneled Cases.

No. 28.	Single Reed,	150
No. 29.	Double Reed, one Stop,	200
No. 30.	“ “ Harmonic Attachment, two Stops,	225
No. 32.	“ “ Sub Bass, two Stops,	225
No. 31.	“ “ Harmonic Attachment and Manual Sub Bass, three Stops,	250

Any Six Octave Organ in Rosewood \$25 extra.

The *Vox Humana Tremolo* \$25 on each number after No. 15.

BOUDOIR ORGAN, Five Octave, Black Walnut, Fancy Paneled, Oil Finish.

No. 33.	Double Reed, with all improvements,	275
"	" " " " " finely polished,	290

HARMONIC ORGAN, Five Octave, Black Walnut.

No. 34.	Double Reed, Har. Attach., Sub Bass, Vox Humana Tremolo, six Stops,	325
No. 35.	Tri-Reed, " " " " "	375

Nos. 34 and 35, with Pedal Bass, **\$50** extra.

No. 36.	Two Banks Keys Man. Sub Bass, four sets Reed, eight Stops,	500
No. 37.	“ “ Pedal Bass, “ “	550

Any of the above styles with Pipe Organ Top, furnished to order.

PORTABLE MELODEONS.

No. 1.	Five Octaves, Black Walnut,	95
No. 2.	“ Rosewood,	110
No. 3.	“ Rosewood, Harmonic Attachment, one Stop,	135
No. 4.	“ Rosewood, Double Reed, two Stops,	160
No. 5.	Six Octaves, Rosewood Single Reed,	135

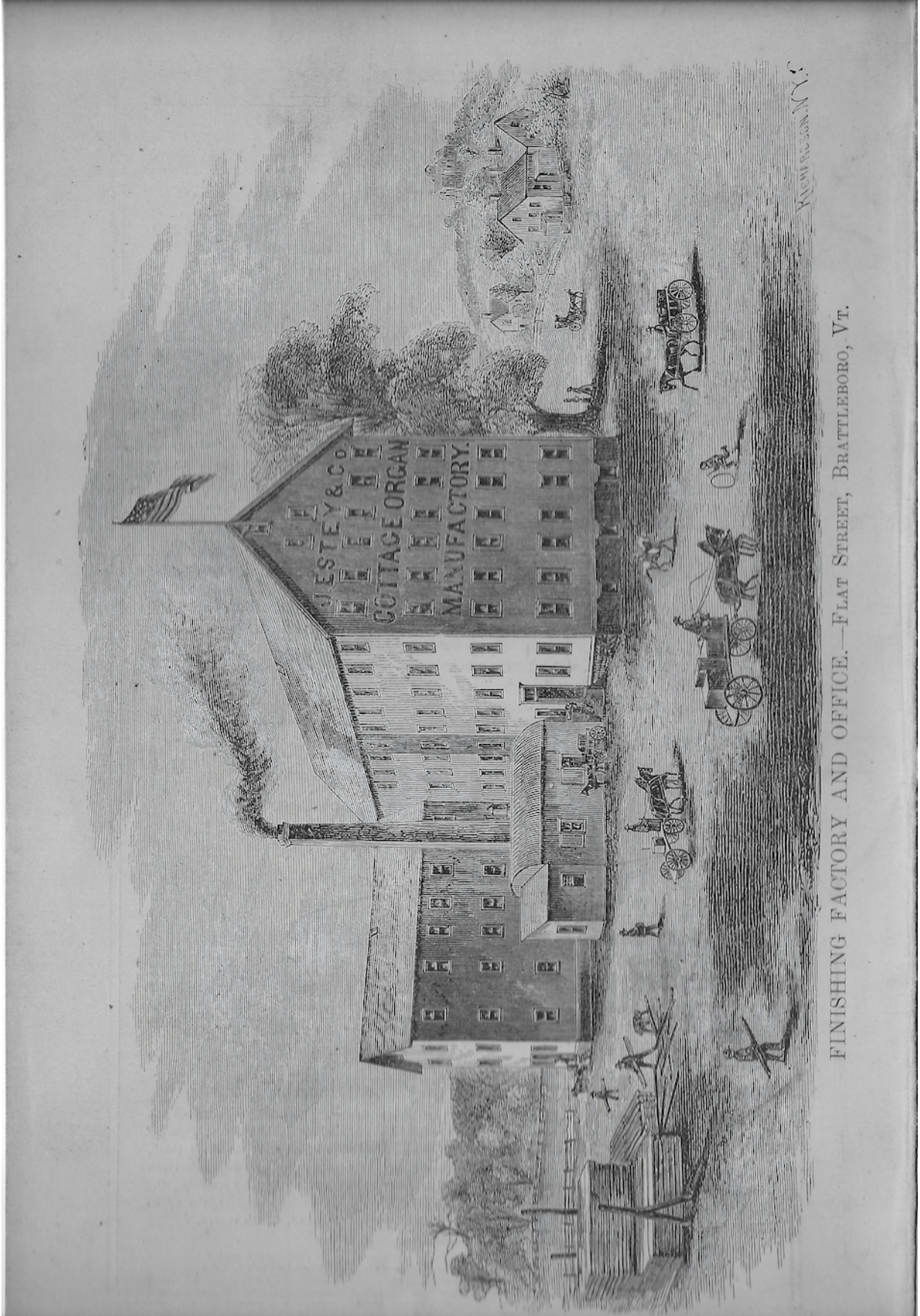
PIANO STYLE MELODEONS, Rosewood.

No. 6.	Five Octaves,	150
No. 7.	“ Harmonic Attachment, one Stop,	175
No. 8.	“ Double Reed, three Stops,	200
No. 10.	Six Octaves,	180
No. 11.	“ Harmonic Attachment, one Stop,	210
No. 12.	“ Double Reed, four Stops	235
No. 13.	“ Double Reed, Harmonic Attachment, five Stops,	260

Carved Legs, \$10 Extra. No charge for boxing and shipping.

DIRECTIONS.—When the Reeds are disturbed by dust or other foreign substance, take out the Sounding-Board, which is just back of the Keys, fastened by small brass thumbscrews; then by opening the Swell, the Reeds may be reached, and, if necessary, drawn out with the Reed Hook, which accompanies each instrument. Oftener, however, a slight thump or pressure with the Hook is all that is required. In double Reed instruments, the front set may be reached by removing the small fret-board in front, below the Keys. In the Cottage Organ, if necessary, the upper part of the Case may be taken off after unfastening a small hook at each end, on the inside.

EVERY INSTRUMENT WARRANTED TO GIVE SATISFACTION.



FINISHING FACTORY AND OFFICE.—FLAT STREET, BRATTLEBORO, VT.

RICHARDSON N.Y.